

# COMPOSITIONS

*pour la Harpe*

par

## W. LOUKINE.

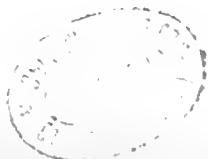
Op. 4. Méditation (D-moll) .....	— 50 c. M. 1 —
Op. 5. Ballade fantastique .....	— 60 c. M. 1.20 pf.
Op. 6. Berceuse de P. Tschaikowsky .....	— 50 c. M. 1 —
Op. 7. Inquiétude .....	— 40 c. — 75 pf.
Op. 8. Au Village (Въ деревнѣ) .....	— 75 c. M. 1.50 pf.
Op. 9. Barcarolle russe .....	— 60 c. M. 1.20 pf.

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**W. BESSEL & Co**  
**ST PETERSBOURG.** Fournisseurs de la Cour IMPÉRIALE. **MOSCOU:**  
 Nevsky, 54. Petrowka, 12.

LEIPZIG, chez BREITKOPF et HARTTEL.

Imprimerie de musique de W. Bessel et Co à St-Petersbourg.



Dédié à Madame  
VALENTINE de MALEVSKY-MALEVITCH.

# „MEDITATION“

(D-moll)

В. А. ЛУКИНЪ.

W. A. LOUKINE, Op. 4.

**HARPE**

*Moderato.*

*p*

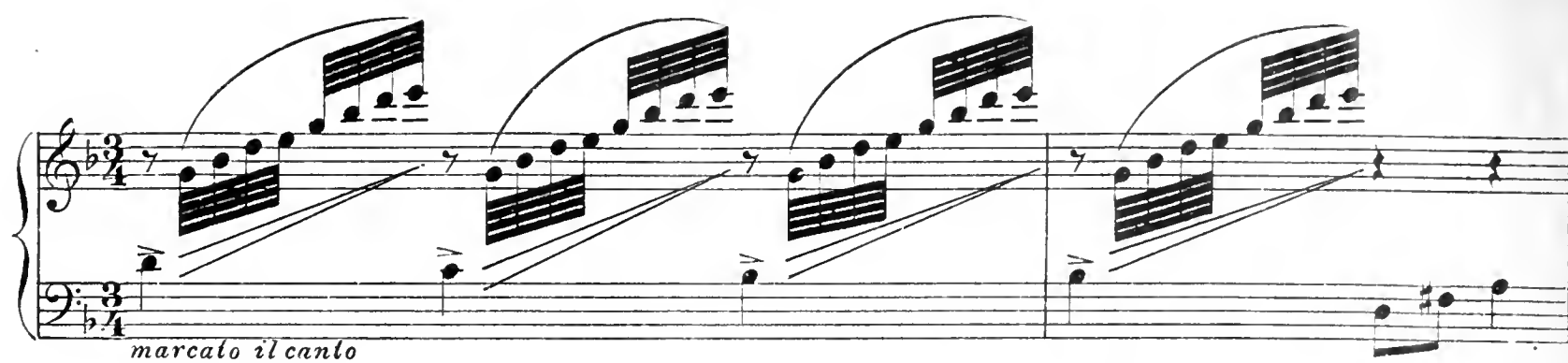
*ril.*

*f*

*a piacere*

*leggiere*

*f*



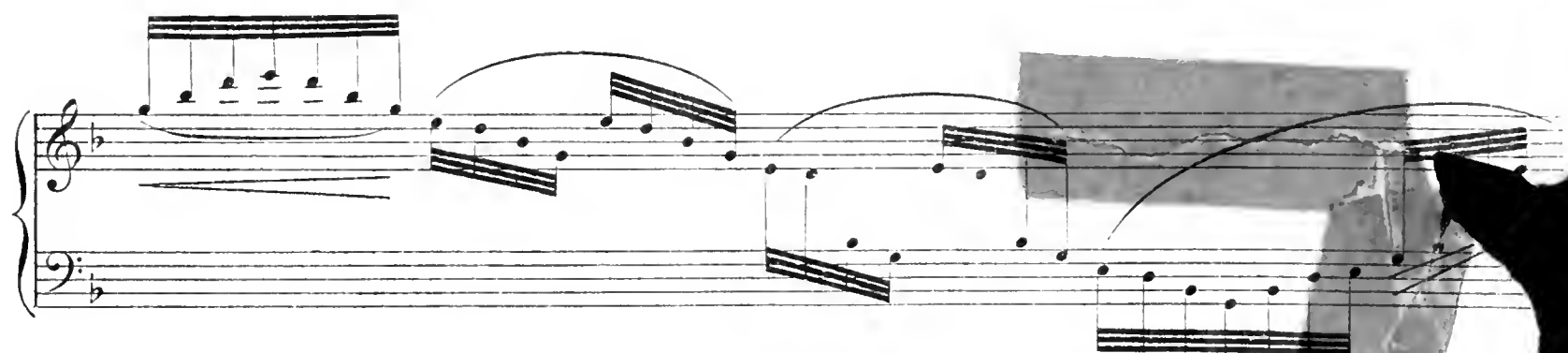
First system of musical notation, featuring a grand staff with treble and bass clefs. The key signature is one flat (B-flat) and the time signature is 3/4. The music consists of a series of ascending and descending eighth-note runs, often grouped with slurs. The first measure includes a fermata over a group of notes. The text *marcato il canto* is written below the first measure.

*marcato il canto*

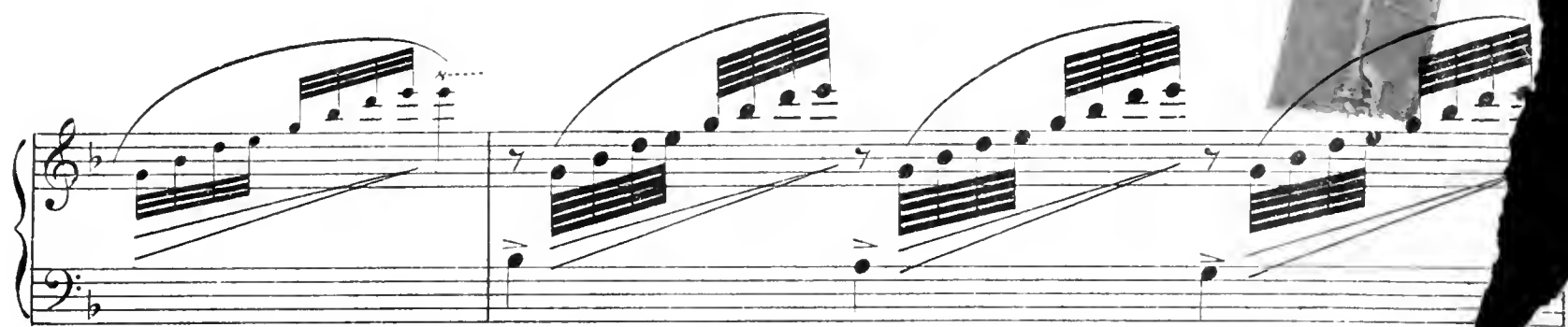


Second system of musical notation, continuing the piece. It features similar eighth-note runs and slurs. A piano dynamic marking (*p*) is present in the third measure. The text *a piacere* is written below the third measure.

*p*  
*a piacere*



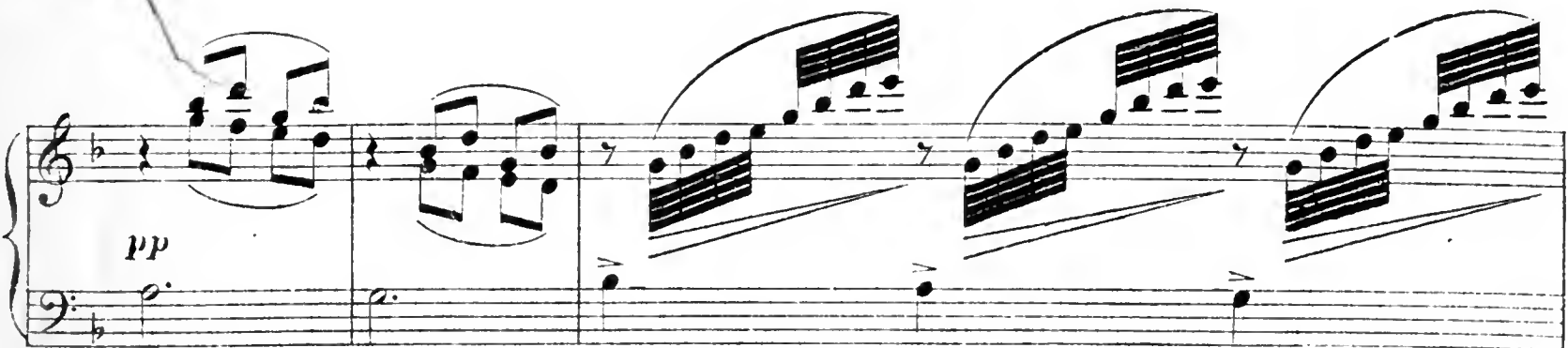
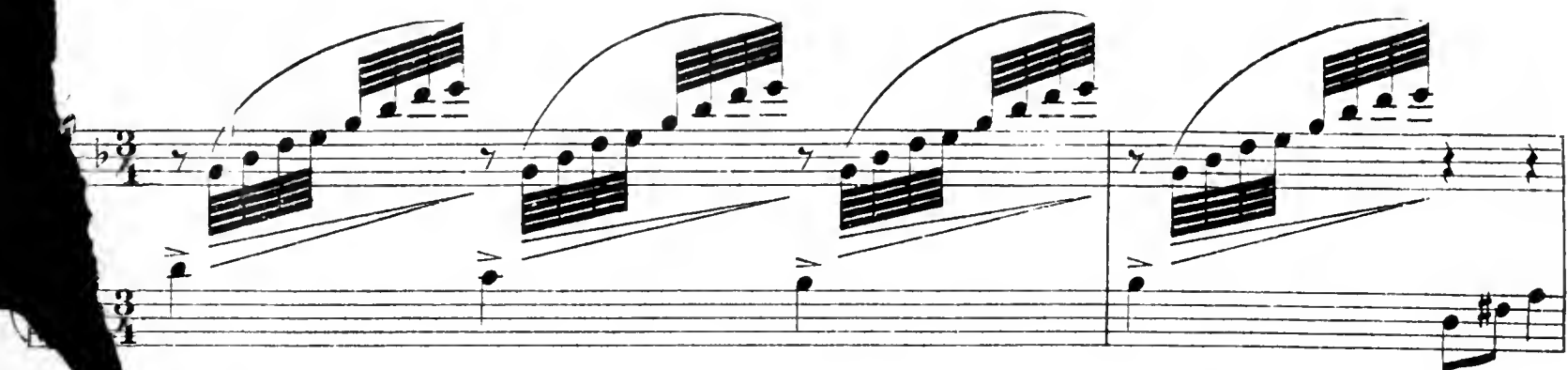
Third system of musical notation, showing further development of the eighth-note patterns. The notation includes various slurs and ties. A large, dark, irregular shape, possibly a tear or a piece of tape, is visible on the right side of the page, partially obscuring the notation.

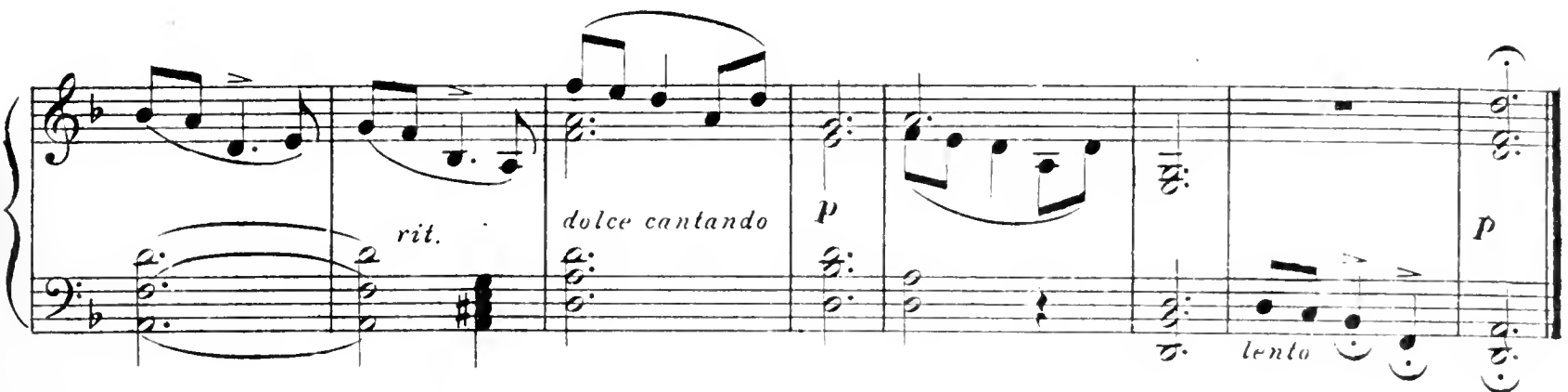
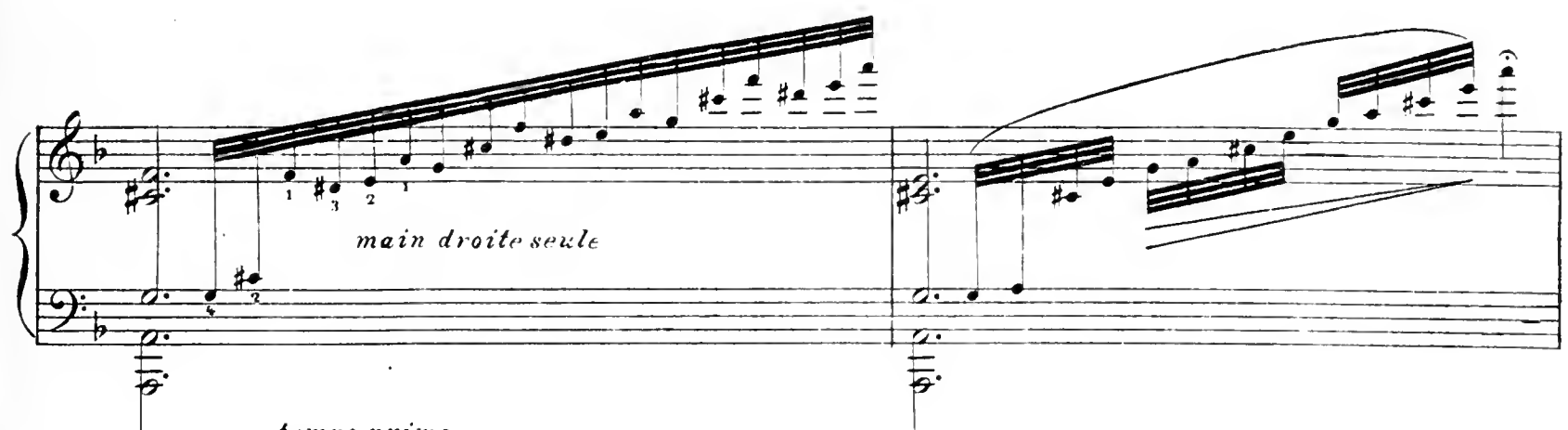


Fourth system of musical notation, continuing the eighth-note runs. The notation includes various slurs and ties. The large, dark, irregular shape is still visible on the right side of the page.



Fifth system of musical notation, concluding the piece. It features a final series of eighth-note runs and slurs. The large, dark, irregular shape is still visible on the right side of the page.

*poco accel. e agitato*



# COMPOSITIONS

## et Transcriptions pour la Harpe.

1.	HAENDEL. Largo. (avec Violon ou Violoncelle).	25
* 2.	RUBINSTEIN, A. Asra. Mélodie.	25
3.	— Mélodie. Es war ein alter König.	40
* 4.	ZABEL, A. Romance. Op 6	60 M. 1.50
5.	— Le desir. Melodie. Op 17	40 M. 1.
6.	— Marguerite au rouet. Op 19	75 M. 1.85
7.	— Rêve d'amour. Op. 21. . . . .	85 M. 2.10.
8.	— Am Springbrunnen. Op 23	1 M. 2.50
9.	— Elegie fantastique Op 11	75 M. 1.85
10.	— Chanson de pêcheur. Barcarolle. Op. 24	50 M. 1.25
11.	— Marguerite douloureuse au rouet (N° 2) Op. 26	60 M. 1.50
12.	— Un moment heureux Romance Op. 27	40 M. 1.
13.	— Warum? Fragment Op. 28	40 M. 1.
14.	— Fantaisie sur les motifs de l'opéra „Faust“ Op. 12	1.50 M. 3.
15.	— Murmure de la Cascade. (Esquisse musicale) Op. 29	60 M. 1.50.
16.	— Demande et réponse. Romance. Op 30	60 M. 1.50
17.	— Romance sans paroles. Op. 31	75 M. 1.85
18.	— La Capricieuse Op. 32.	60 M. 1.20.
19.	— Entr-act du ballet „Rokhsana“ Op. 33.	75 M. 1.50.
20.	— Harfensolo aus der Oper „Lucia“ von Donizetti.	75 M. 1.50.
* 21.	RUBINSTEIN, A. Die Thräne. Romance.	30
22.	— Preghiera.	50

\* Propriété des éditeurs.



W. BESSEL & Cie

ST PETERSBOURG. Fournisseurs de la Cour IMPÉRIALE.  
Nevsky, 54.

MOSCOU:  
Petrowka, 12.